

PHOTOPLAY THEATRES DANCING MUSIC

The Last of America's Gilbert and Sullivans

Herbert and Blossom, Composer and Librettist of Intelligent Successes From "Mlle. Modiste" to "The Only Girl"

SINCE the days of Gilbert and Sullivan there has been no musical comedy combination to give to the stage pieces of such high and consistent quality as the works of the famous Englishman.

Out of the wealth of names attached to musical comedies, good, bad and indifferent, of the last 20 years, only a few come easily to mind.

Not all of these men, however, are active today. Lueders and Pixley have been separated by death.

And a lively, likable remainder it is. Although he has worked with various librettists, with none has Mr. Herbert found himself more in sympathy and congenial than with Henry Blossom.

Mr. Herbert, who is the grandson of Samuel Lover, the Celtic poet and novelist, in boyhood showed unusual musical talent.

As a composer Mr. Herbert is the most prolific writer of light music in America. He has written more than 30 musical comedies and comic operas.

Mr. Herbert and Mr. Blossom joined in writing together six years ago. Mr. Blossom's career as a writer of musical plays began in 1904, when, in conjunction with Alfred G. Robyn, he wrote "The Yankee Consul" for Raymond Hitchcock.

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INCE TO EDUCATE THE INDIANS

Thomas H. Ince has added to his manifold activities at the Triangle-Kay Bee studios at Inceville the functions of a commissioner of education.

The preliminary examinations to determine the grading of the scholars has revealed the fact that many of them are graduates of the United States school at Carlisle.

"There is no reason in the world," said Ince, when asked to explain his proposed policy, "why these Indians should not be given an education.

The Indians are reported to have entered into the project with enthusiasm.

The Faith of Vaudeville

All Irishmen have red hair. All Irishmen are in a constant state of homesickness for a girl they left behind in Killybeggy.

was sure to strike fire to the Herbert musical imagination. Mr. Blossom was an insurance clerk in his father's office in St. Louis when he first played at writing magazine stories.

It was early in the year 1914 that Joe Weber, of Weber-Fields fame, by some good chance, was able to bring Mr. Herbert and Mr. Blossom together again for the writing of musical comedy.

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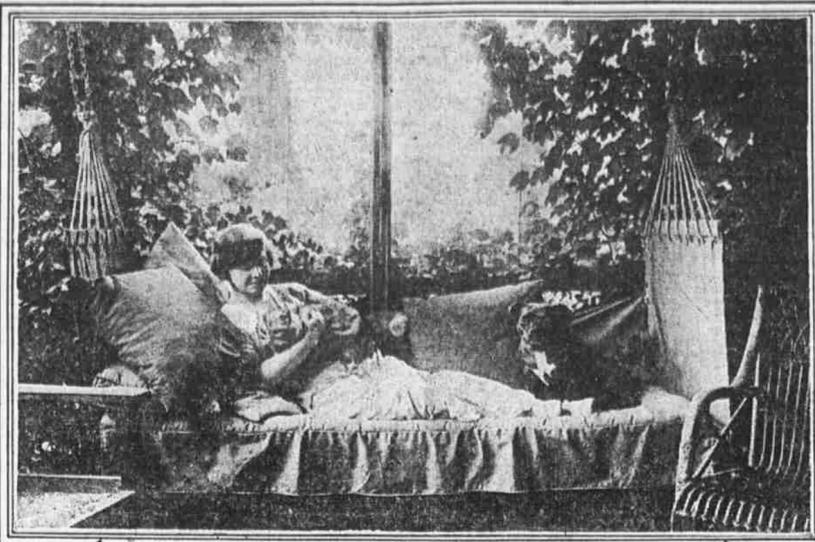
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Ruth St. Denis, America's Foremost Dancer, Recorded by Boardman Robinson, Interpreted by Herself

Several years ago an American girl in Europe—Isadora Duncan—did a remarkable thing, and it has changed the face of our theatrical art.

From the New York Tribune.

IN THE HOUSE THAT FARCE BUILT



Three peeps at Margaret Mayo, most successful of women playwrights, in the home built from the proceeds of "Baby Mine" and "Twin Beds."



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Enter Portmanteau Theatre, the New Cart for Thespis

Wednesday evening Philadelphia will find Stuart Walker's Portmanteau Theatre installed at the Bellevue-Stratford.

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Ballet dancing, opera and musical comedy and athletics—a tremendous unfolding of thought—is going on. Briefly, my own relation to the movement is this: Personally, I do not belong to the Duncan or Greek school, save in the largest sense of the word.

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Why Movie Magnates Laugh and Grow Fat

It Isn't the Competition of the "Speakies" but the Reading of Such Amateur Scenarios as This

SIDNEY REYNOLDS, head of the William Fox scenario department, has an antidote for the blues that he claims to be worth not less than a million dollars, and is more potent in his gloom-dispelling qualities than the stage show the tired business man has been looking for.

Mr. Reynolds guarded this antidote carefully until quite recently, when the "Sunny Jim" smile that continually illumined his face was the subject of considerable comment.

And now comes the cast: Jack Robert, August George, Harry Wesley, Harold John, Philip Frank.

And now comes a few of the scenes that are representative of the one hundred and fifty which go to make up the complete story, a story fraught with love, the smoke and fire of battle and the waving of the American flag.

SCENE 1. Jack and Robert were talking about war when the General Lieutenant came and asked them if they were ready to fight when the war began.

SCENE 2. Jack and Robert walk down the war path to the Spanish fort and camp. Alice asked the General Lieutenant if he was ready when the war began.

SCENE 3. The General Lieutenant, commandant of the soldiers to practice their march and the up and down strokes with the guns and avails.

SCENE 4. Thirty minutes later the Spanish General Lieutenant is through making his soldiers practice. The General Lieutenant said to Jack and Alice they were ready for the war any time.

SCENE 5. This will give a general idea of the theme of the story.

SCENE 6. Robert got to the American General Lieutenant camp safe without being shot. Jack look around for Robert.

SCENE 7. Jack telegraphed home once and told the American Lieutenant. He would not tell the Spanish Lieutenant.

SCENE 8. These two scenes show that the war was up-to-date.

SCENE 9. Jack went to the door and look out but he saw the Spanish General Lieutenant looking at him to eat him up alive.

SCENE 10. Well Jack answered are you ready for war or not? I am ready any time for war. I am going to shoot any time for war. I am going to shoot.

SCENE 11. In which the bloodthirsty character of the war is exemplified.

SCENE 12. I have a good many guns and powder in this tent Alice said to Jack. That good Jack answered to Alice.

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SCENE 13. The captain said to his soldiers began to shoot when I say ten.

SCENE 14. When the soldiers heard Jack say they began to shoot at the Spanish and the Spanish soldiers they were waiting for him on the other side.

SCENE 15. At night there were about 1000 Spanish shot or wounded or half shot on the ground of their camp.

SCENE 16. A description of the terrific battle.

SCENE 17. When Jack and Alice said we are for the Americans, the war flag, the flag of a nation, long may it wave.

SCENE 18. And then came the happy ending (Thank heaven).

BROADWAY LIGHTS BAD FOR PICTURES

If for no other reason than the fact that New York's Broadway is 3000 miles away, Southern California will continue in the future to be the centre of the motion-picture producing industry.

"In the past few months, comparatively," said Mr. Lasky, "since so many Broadway stars of the legitimate stage have entered motion pictures, one of their difficulties is being able to adjust themselves to new working conditions.

SCENARIAL LIMITATIONS by Channing Pollock

As marital infidelity used to be the funniest thing in the world, and shrewdly evidenced of the success of the West Coast harness, while only serious consideration of the elemental forces was dangerous and obscene, so the motion-picture censor remains unconscious of the absurdity of the ban on the subject of marital infidelity.

From the New York Tribune.